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highest conception of the weaver's art, and the study of drawing and of the living model brought their efficiency to the highest point.

In 1814, a new splendor was given to this institution, by the reproduction of Ruben's masterpieces. In 1826, the Gobelins was united with la Savonnerie, at Chaillot.

Each succeeding government encouraged this art, by ordering reproductions of the most famous paintings of the Flemish and Italian masters. To-day the Gobelins stand at the highest pitch of artistic workmanship in this wonderful industry.

On the second day of May, 1871, Napias Piquet, *un Petroleur*, attempted to destroy the royal tapestries in the Louvre. He had no sooner entered the building however, than he was bound and gagged, and flung upon a heap of rubbish. Fortunately the tapestries had been rolled on cylinders, and sent to the arsenal at Brest. Les Gobelins, however, were not to escape the flames of the Commune, for several tapestries were consumed in the Tuileries, while in the manufactory itself, 250 pieces were destroyed, ranging from the time of Louis the XIV.

It has always been regarded as a great honor, and a token of uncommon favor, when the masterpiece of the Gobelins is sent as a national gift, to grace the walls of the palace of a sovereign. The famous masterpiece, after the noble conception of Gros is certainly a gift of inestimable value given in consideration of the great humanitarian work established in New York, for the relief of the poor among the French population, to which work Mr. Joseph Thoron, a New York merchant, devotes himself with so much earnestness and self sacrifice. It is a great encouragement to Mr. Thoron and his associates, in their noble undertaking to see the institution created and erected by them, receive such recognition from the government of the French Republic. In our illustration of the subject of the tapestry, it will be seen that the theme of the artist harmonizes exactly with the purposes of the institution, to which the tapestry has been presented. The French government has, with great judgment, selected the pictorial subject, not a representation of the greatest figure in the history of France leading his legions to victory, nor when seated on the throne of Empire. The subject is nobler still, for it represents Napoleon, throwing aside the unworthy fears of his associates for his safety, in the act of placing his hands upon the plague-smitten people of Jaffa. This is the noblest episode in the history of Napoleon, for it represents him as sympathizing with sick and dying humanity. To obtain such a gift as this, is a success for which those who conceived the idea of soliciting it, may rightfully be proud. It is a special honor for the French colony, and for their hospital, that the mother country should have so gracefully acceded to the request of the Viscount Paul d'Abzac, Consul General of France and it speaks volumes in testimony of the high esteem in which he is held by his government. At his solicitation, for the first time, an exception is made to an absolute rule; that no piece of art from the Gobelins can ever be disposed of, unless as a gift to a crowned head, or the chief of a sovereign state.

Of the picture of Gros, Théophile Gauthier says: "Gros, who was a pupil of David, though imbued with the worship of antiquity, was above all a "Modern." He could grasp contemporaneous life, and he had the gift of idealizing the "true" and of making the "realistic" grandiose. He possessed the feeling of color, life and movement to the extreme. His genius was fervent, tumultuous, boundless, and he looked upon these gifts as defects. In his immense picture "Les Pestiférés de Jaffa," this great artist did not hesitate to touch the painful, this horror of ancient art. A strange subject, indeed, in this century of selected history, the one of a hospital filled up with the sick, the dying and the dead: Gros has solved the problem triumphantly. Yielding to the inspiration of his genius, the artist eliminates the walls of the room where the historical fact took place. He shows in the background, through Moorish arcades, the oriental outline of the City of Jaffa. Thus enlarged, the scene allows the painter to present feelingly to the eye, the moral grandeur of the subject. Towards the centre of the picture stands the general in chief, Buonaparte, full of that assurance of the hero, confiding in his star, having his finger upon the contagious boil, on the breast of a half naked sailor stricken with the fatal disease, and who had raised himself to welcome his general. Berthier, Bessieres, Daure, and the chief physician, Desgenettes, follow Buonaparte, full of anxiety at his sublime foolhardiness. An officer suffering from ophthalmia, and with eyes under a bandage creeps towards the centre of light. At the corner of the picture, soldiers stricken with the plague, are cared for by Turks; and Mosellet, the young French surgeon, who fell victim to his devotion, helps a sick man on his knees. Dead bodies are lying on the ground, and some convalescents accept the bread that some Arabs present them. The tragic horror is there undiminished, but there is great beauty in this promiscuous conglomeration of the dead and dying. The artist does not avoid homeli-

ness, nor does he seek for it, but he idealizes it in the most touching and dramatic sense."

When "Les Pestiférés de Jaffa" was exhibited, the effect produced on the public was immense. The frame of the enormous canvas was covered with palms and wreaths.

The place for such a work of art is plainly at the Metropolitan Museum of Art. Its possession would be unique, for no other museum in the country can expect to possess a rival to such a tapestry.

A BOUDOIR IN THE RENAISSANCE STYLE.

THE very handsome boudoir represented on page 22 is designed by Mr. F. R. Eisner, of Nuremburg, Cabinet Maker to the King of Bavaria. The view here represented is that of an apartment which is otherwise occupied as a lady's bedchamber, but which is separated therefrom by an elegant railing of wrought iron in the Renaissance style. It is decorated in black and gold bronze. The walls of the apartment are beautifully varied with panels and pilasters, which latter support a magnifrieze. The pilasters are decorated in imitation of marble. The wall panels are hung with red silk in imitation of Gobelin tapestry. The frieze is composed of a heavily embossed pressed paper, also in the Renaissance style, richly decorated with lacquers and bronzes, the ground being in gold lacquer. The apartment is lit by a lantern or skylight, filled with gold colored glass which fills the apartment with a soft, mellow light. In the background, a doorway opens into a conservatory. To the left of the door stands a writing desk with shelves for books in dark mahogany. The design is very artistic, either side of the bookcase being supported by caryatides, modeled by the artistic Rosany. The crest of the bookcase has the bust of a charming coquette. In front of the wall on your right, stands a low, luxurious couch, with a richly carved walnut frame. It is upholstered in pale rose satin, the pillows being embroidered in green and silver. Carved Amorettes with curly heads and chubby limbs, support a coronet above the back of the couch. The back of the couch has a panel of sea-green silk with silver embroidery. Over the couch is a canopy of silk of a pale lilac hue. The canopy is suspended by means of rings and a brass rod, from the heavily moulded mahogany framework. One end of the canopy is upheld by a richly ornamented spear. Beside the couch stands a *tabourette de fantaisie*, or fancy table, on which to place a book or bouquet of flowers. On the table stands a very costly bronze girandole with candles. Looking in the direction of the bed, which is not shown, stands the bust of a smiling Satyr. The ensemble of the boudoir is particularly fine, and the Renaissance style here adopted, is possibly the best of all styles for modern interior decoration. For the past 2,000 years, there has been developed a style of decoration in Europe, which should properly be called the European style. It embraces the various styles known as Grecian, Roman, Etruscan, Pompeian, Italian and German Renaissance, the Pompadour styles of Louis XIV, XV and XVI, and the Empire and Colonial styles. Its chief characteristics are the ever recurring scrolls, together with the reproductions of real or mythological figures, cupids, masques and medallions being abundant. This splendid style of art reached its highest culmination in the style known as Italian Renaissance, and afterward degenerated into the more frivolous styles that ruled in France in the eighteenth century. As an example therefore, of the European style of art, as distinguished from the Moorish, Turkish, Persian, Egyptian, Assyrian, Hindoo and Japanese styles, each of which possess their own beautiful characteristics, we point our readers to the illustration already referred to, as a model for the interior treatment in the highest and best department of the European style.

GILDING in oil is best done on solid and smooth painted ground of a gray tint so hard as to admit of being rubbed down smooth. The oil size is made of Oxford ochre and chrome yellow finely ground in fat oil and tempered with boiled oil so as to dry in twenty four hours, and hold its tack for double that time. It should be used with a sable or camel's hair pencil or brush to leave its surface smooth and glossy. In sizing letters and ornaments their shape is to be made fuller than it is to be finished, so that there may be room to work around the gilt with the groundwork and thus leave the edge smooth. When the size feels tacky it is ready for the gold leaf, which is put on in various ways. Some folding back the paper leaf, run the forefinger nail along its edge and turning it suddenly over against the sized surface, so much of the gold remains and is pressed down evenly with a cotton dab or large dry camel's hair brush, others lift up with the tip having hair edging on one side, pressing it down with a camel's hair or fine hair brush.



BOUDOIR IN THE RENAISSANCE STYLE, DESIGNED BY F. R. EISSER.